

# SCL ----- SOUNDTRACK CORRESPONDENCE LIST.

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#11, June 1991

A little late, but here it is, the promised gargantuan-sized one year anniversary issue of the SCL newsletter. If you want to know why this newsletter was not out in the beginning of the month, as I had promised, take a look at the "New Members" section which follows. There's a lot of good news in that section, which has to do with the section's heading. More good news: **SCL MEMBERS' CATALOG**--This is out, and it looks great from the advance copy Michael sent me. I gave Michael the go-ahead to send copies out to all existing members in late May, so existing members should have a copy by now. Michael has done a very effective job in laying the groundwork for this project, which is so far an 8 page, typewritten catalog with only 9 members contributing. Logically, this catalog is going to have to be updated--Michael and I were thinking twice or four times a year. However, it's almost like a second edition should be done immediately as I know my collection has expanded and I have received lists from a few of the new members. So, the appeal is going out: Would anyone, preferably with a word processor or computer, like to take on this project? It would be extremely easy for someone with a good data base--just type in the new entries in any order and arrange them by member, composer, title, year, whatever. Multiple lists could be printed for any occasion--this would be a lot better on my conscience than having Michael huddle over his typewriter every few months writing everything in again! So, any takers? Please? As for everyone else, if you sent your list in, *thanks*, and if you didn't please do. Send them care of me for the time being, until we know who will be doing subsequent lists, at which time to go-ahead will also be given for contributing members to send in lists of new acquisitions. **MARK HAMILTON'S MOVIE REVIEWS**--I have heard from Mark, and this is on the back burner for the time being. Also, Amer Khalid's Horner article, planned for around this time, is being pushed back. **MAIL THEFT**--Someone stole all the mail out of the neighborhood RFD boxes ("Rural Free Delivery," if anyone wants to know what RFD stands for) on May 25th. I have no idea what was lost. If you mailed a letter that may have arrived around that time, and you haven't heard from me before or with a letter accompanying this newsletter, please write again. The really unfortunate part of this is that there might have been letters from new people in that batch of mail, and I'll never ever know who might have written me. **SCORE**--Score is a whopper issue this time, as is the entire SCL--please do not expect every issue to be this big, as I suspect we'll go back to the 6 page, 3 sheet format next issue, which will have to be a July/August combination newsletter. There have been some questions about the fact that reviews have to be short, and Andy's response has been to let various people write the special feature which is

usually the third page (or equivalent) of SCORE. This month is an example of what happens when reviews/rebuttals get longer--the whole thing gets longer, which is fine for an anniversary issue but not every issue. You might have also noticed that Andy and I tend to do much of the writing--that usually happens at a point when submissions are few, and space needs to be filled up. So, Andy and I come up with a debate or something. Afterwards, of course, is when the regular submissions come in. Also, please note that Andy and I accentuate our opinions for the purpose of getting a good debate going. Also, something that is okay to do--in fact, we want it to be done for the summer releases--is review something that may have been done already. **SCORE SUBMISSIONS**--Send these to Andy, not me, and if you do send them to me, send them on a separate piece of paper. Some people have responded to the "Should Williams write Star Trek?" question, which is good, but they've done it interwoven with their letter to me. That gets a hard to use, as I have to first decide whether the intent was for Andy actually to use it, and then I have to pass a quote along to Andy, which gets the quote pulled out of context and awkward. Andy has agreed to use the Williams write ST question; however, the responses I have are too interwoven to use. So, if you already told me your reactions to this question, please do so again to Andy, more formally. And, if you haven't responded to this question, which is basically a hypothesis as to what Star Trek would sound with John Williams' music, please do so. **ADDRESSES**--A few changes here for the existing members. Andy Dursin is back at his summer address, which is: 690 Jerry Brown Farm Road, Wakefield, RI 02879. He's moving right now, so I've done the American mailing this month. In other address news, Paul MacLean is back in New York, address being 309 The Parkway, Ithaca, NY 14850, and as the post office recommends, zip code goes on the same line as the city and state. On the final note of business here, I've yet to hear anything about Steven Speed. **NOSTALGIAPHON**--I did remember to write to this place; unfortunately, I got my letter back unopened with an "address nonexistent" sticker on it. **MEMBER PROFILES**--This is an idea Michael Thompson had, for the purpose of the pen-palling which was the original intention of this club but is a hit-or-miss thing now. Michael suggested sending out questionnaires with an issue of the newsletter to everyone (what's your name, age [optional], favorite score, composers, etc), then featuring a profile of a member each month. Expanding on this idea, I'd like this to be like another SCL Members' Catalog project--one enterprising member would send out a questionnaire (or send it out through the newsletter), then write up official pen-pal listings for participating members, to be updated periodically. This way, people who want to pen pal can do so in a more organized

fashion (as opposed to randomly picking a name from the list and writing to that person). **TRIVIA CORRECTIONS**--Have a few of these, from Amer Khalid's Soundtrack Quiz from last month. First of all, John Williams has won four Oscars, not three--the fourth was for "Fiddler on the Roof." Then there's the Poltergeist question--Amer had it down that Goldsmith won an Oscar nomination for that film, but then I realized that that is not listed in the Goldsmith filmography I ran last issue. Can anyone clear this up? Also, some more trivia from Paul MacLean: It seems Runaway was indeed the first score Goldsmith scored electronically from start to finish, but the "Veldt" segment from "The Illustrated Man" was all electronics, so it could be argued that that is Goldsmith's first electronic score. Also, Paul was nice enough to answer a Stupid Question I had, and it seems Max Steiner and Fred Steiner are *not* related... Also, here's an interesting trivia-related question from Amer--What happened to Goldsmith's Alien Nation score that was rejected, or to all rejected scores for that matter? That's sort of like a "What happens to the stars at daytime?" question. I suppose rejected scores just sit around somewhere--one rejected score has made it to disc, and for more on that see SCORE. **BACKISSUES**--Chris Bittingley, one of the new members, has asked about backissues of the SCL. As existing members should well know, before I got access to a laserwriter the SCL newsletter looked pretty grim, usually only a page or two long. But, if anyone wants me to print out prior issues of the SCL or SCORE, I'll do it. **DONATIONS**--As everyone who saw my Starlog ad well knows, the SCL is free. I dislike dues by their very nature and besides, I can use a xerox copier for free. However, with some 35 people on the mailing list now, the price of mailing this newsletter out--even divided among myself, Michelle, and Andy--is rising. So, if anyone wants to help out, the easiest thing to do is send stamps, as postage is the only expense of the club right now. I think you can pick up those little 10 packs of American stamps for \$2.90, and sending those in would help tremendously. Again, this is just a request, and it's not the first step towards "Pay me or die," so please don't take it as such. As for international members, I've heard of such things as "international reply coupons," but I don't know what they are. Does anyone? I appreciate the SASE's some of the new members have sent me as a courtesy, but in the long run I just end up losing those, and have my address labels & stamp system down pretty well. Anyway, for American members, if you want to help out, send stamps. Think of this as the "shareware" version of clubs--if you like what you're getting, send something to keep it going, but by all means you aren't obligated to do so. And, one more thing, **PLEASE**--date your letters.

## ALBUM NEWS

First, my monthly news from Paul Andrew MacLean of the Goldsmith Society: 1) Paul still doesn't know what happened to the Silva Screen Legend, as it was actually listed in their catalog last summer. 2) John Scott is composing a work for the Munich Symphony

Orchestra, based on one of Shakespeare's plays (Paul doesn't remember which one, but thinks it's an obscure one). \*\* On the Superman front, I vaguely remember Andy Dursin telling me he saw a new release of Superman coming out, with *all* the tracks this time, and

there is indeed a CD combining the scores Superman II and Superman III out (on a Japanese label). Most likely, the CD is cutting the rock half of the Superman III soundtrack which so far is only available on LP and Cassette.

# EXISTING MEMBERS

Terry Broz 3316 Fallowfield Drive Falls Church, VA 22042 USA	Jeff Delk 170 Silvermaple St Porterville, CA 93257 USA	Angel Luis Santana Díaz 221-C Calle #6 St. Just Trujillo Alto, PR 00760 USA <i>Cave/line, PR 00987</i>
Michelle Drayton F 1/2 10 Atlas Rd Springburn, Glasgow G21 4TE SCOTLAND - GREAT BRITAIN	Jeanny Driscoll 34 Ridge Rd., La Lucia Durban, Natal 4051 REPUBLIC OF SOUTH AFRICA	Andy Dursin 690 Jerry Brown Farm Road Wakefield, RI 02879 USA
Mark A. Ernst PO Box 82 Canterbury, NH 03224-0082 USA	Mark W. Hamilton House 25, Rm 4, Cathedral Campus Dillistone Ct, St. James Rd, Liverpool L1 ENGLAND - GREAT BRITAIN	Francel Díaz Leñero Av. Rio Churubusco #417 Col. Unidad Modelo 09090 Mexico D.F. MEXICO
Montserrat Andreu Marín 4 Escalletes, 9-B 08190 - Sant Cugat Del Valles (Barcelona) - SPAIN	Raymond Santoro 34 Orchard St. Holley, NY 14470 USA	Carlos Silva 43 Tower House 75 Von Brandis St, Johannesburg REPUBLIC OF SOUTH AFRICA
Michael Thompson PO Box 432 Maitland, 2320 N.S.W. AUSTRALIA	Philip Topping 148 Ulsterville Pk, Portadown Co. Armagh, N. Ireland B763 5HD GREAT BRITAIN	Amer Khalid Zahid 184/0 Block 2 P.E.C.H.S. Kharachi-29 PAKISTAN

# NEW MEMBERS

Thanks to the Starlog ad, which some of you may have noticed in #168, page 27, I've received a ton of new letters from new people--around 24 new people so far, and the number's rising. I will be doing additional advertising, again thanks to Mark Ernst who encouraged me to advertise in Starlog in the first place, in the Fandom Directory, which comes out every March, in the Comics Buyers' Guide, and probably in the Lucasfilm magazine. The letters piled up so quickly that I decided to just respond to all of them as this June newsletter goes out. Hopefully, this way new members--who are also receiving an information flier with this--can see what the club's all about. I'm working all the addresses on a case by case basis, as some people have	already asked to go on the mailing list in their first letter. People will go onto the pen pal list as they specifically request it, as the following people have already done: 1) Tom Bateman, Mals 24 Avi 69A, Kmcas, HI 96863. 2) Roger Froilan, Jr, 82 Pine St, Stoneham, MA 02180. Mario Giresi of New York has a large collection of older titles, all of which he can make cassette copies of, so if anyone is interested contact him at 90 Crestwood Drive, Shirley, NY 11967. For all you new members out there receiving this, please let me know if you (1) want to go on my mailing list only, (2) want to go on the pen pal list for the purpose of contacting other members as well as on my mailing list, or, if need be, (3) don't want any part of this at all. I hope number	three isn't the case, but I have to leave it as an option. All new members have been from the US or Canada, so far, and I expect the international mail to filter in as Starlog 168 reaches international newsstands. I hope some of the enterprising new members will choose to take up the SCL Members' Catalog project and/or the Members' Profile project. I have also been contacted by Rob Nichols, who wrote a review for SCORE last issue, and he's on my mailing list now, too. On a final note of business here, new member Steve Hyland alerts me to Soundtrack!, a magazine devoted 100% to soundtracks. It's available at some Tower Records stores, etc, or write to the address: Luc Van de Ven, Astridlaan 171, 2800 Mechelen, BELGIUM.
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# QUESTIONS AND ANSWERS

A lot of answers this issue, beginning with responses to Michael Thompson's query about The Terminator. Terry Broz sums it up well, saying that the original Terminator CD was released on the Enigma record label, a division of the Enigma Entertainment Corporation. There is an address given in the CD booklet, that address for a mail-order catalog being: Enigma Mailorder, 1750 East Holly Avenue, PO Box 2428, El Segundo, CA 90245-1528 USA. Send \$1 for catalog, \$3 if you're outside the US. This address is from 7 years ago, so it's wisest to write first. The soundtrack itself, for anyone interested, has 6 instrumental pieces and 5 rock songs which are "essentially forgettable." New member Guy Gordon confirms that Terminator was released on CD, and that he's seen it on a few occasions. New member Steve Hyland reports that the soundtrack is now being re-released on a different label, no doubt to coincide with the July 3rd release of Terminator 2, which is again being scored by Brad Fiedel. Michael	Thompson, meanwhile, who asked the question in the first place says he has ordered the Terminator CD (I don't know which release) from a local import shop. However, it will take 4 months to arrive if the shop can still get it. In any case, thanks to all who responded to this question--I know that I know more about Terminator now! ** Michael Thompson also has some answers about the soundtracks Jeff Delk had been looking for (see the wanted section for more on that). He confirms that the Beauty and the Beast soundtrack is basically the main theme with poetry read by Vincent, some of which appeared in the show. Michael also tells me that a soundtrack was never released for Ferris Beuller's Day Off, a film whose music track was an odd compilation of rock songs ("Twist and Shout," "Oh, Yeah") and straight instrumentals ("Star Wars," "I Dream of Jeannie"). Michael can supply a full listing of songs used if Jeff wants, as they are all listed in the end credits. Meanwhile, Steve Hyland	confirms that Some Kind of Wonderful and Bill & Ted were all rock songs (by the way, there is a sequel to the latter film due out this summer, titled Bill & Ted's Bogus Journey). Jeff says he no longer has these soundtracks on his want list, but I wanted to confirm they were indeed all rock songs, and thanks to all who responded on this. ** Angel Santana gave me a run-down on Moon 44, which was brought up in this section some months ago as it was scored by Joel Goldsmith, son of Jerry. He says the film is nicely shot a la Aliens, the story is OK, but the moon FX are so-so. Those FX are of helicopters and ships which attack driven by robots, and the scenes look too fast for a "compressed" view, but for an SF film it's OK. About the music, Angel reports that it isn't very electronic but is well-done in a futuristic way, and he notes it is a "B+." ** Finally, about the Conti Big Blue, it seems that was never released. Anyone know if it was? Otherwise, we'll start with a clean slate of questions next issue.
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# BUY AND SELL

One new contributor to this section, that being new member Guy Gordon. Guy is offering to trade, as is Angel Santana, on a 3 cassette to 1 CD basis. Cassettes offered are: Delta Force (Silvestri), The Wild Rovers (Goldsmith), The Great Train Robbery (Goldsmith), The River (Williams), Batteries Not Included (Horner), Fletch (Faltermeyer), and The Glass Menagerie (Mancini). CD's wanted are: Supergirl (Goldsmith) [try Footlight Records! 212-533-1572!!!],	Raiders of the Lost Ark (Williams) [ditto!], The Blue Max (Goldsmith), The Boy Who Could Fly (Broughton). Guy will pay money for any of the CD's listed. Contact him at: 320 Washington Blvd, Hoffman Estates, IL 60194 USA. And, as before, Angel Santana is willing to trade cassettes of Top Gun, Rocky IV, Salsa, Star Trek II, CE3K, and Batman (Prince) for CD's of Black Hole, Alien, Conan, Superman II, Supergirl, or King Kong (1976), again on a 3 to 1 basis. One trend I have	noticed in this section is that there really aren't any people who want to trade CD's for cassettes, just people trying to unload old cassettes for CD's. If this trend continues, simple logic will predict that nothing will be traded. So, my only suggestion is that people look for any of these CD's at local record stores, etc, pick them up and trade them for the offered cassettes. I know I'll be doing that, and I'll call Footlight to see how many copies of Supergirl they have left.
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To ruin a big surprise of the ST:ING cliffhanger, hold in mirror:

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## SCORE NEWS

Some news here as to the summer movies and beyond. The biggest bit of news I can think of is that James Horner has scored Joe Johnston's *The Rocketeer*, the second time those two have worked together (first time was for *Honey, I Shrunk the Kids*). Paul MacLean saw an advance screening of the film, and reports that Horner's score is "rather good," with little of the recycling of music Horner is notorious for, except for the closing bars which sound like *Star Trek II* minus the *Courage* fanfare. Andy and I have both seen the film, and get this--we both love the score! Andy says the soundtrack is great being 58 minutes long with a few jazz songs on it. Also, Horner used different orchestrators--not Greig McRitchie--for this film. \*\* Horner seems to be Mr. Popularity when it comes to providing music for trailers--besides the Robin Hood trailers with his Willow music, a Backdraft trailer on the Kindergarten Cop videocassette is tracked with Glory music. \*\* On the subject of Robin Hood, I saw the film, and I enjoyed it--a lot. I've seen some reviews blasting Costner's nice-guy approach to "Robin of Lochsley," but it didn't bother me any. I've also seen an HBO segment on the problems of the film--to begin the mess, Costner and director Kevin Reynolds had creative conflicts, and to finish it a last minute re-edit was done to boost Costner's screen time, leading to Reynolds walking off the project. I suppose the re-edit was done so as to avoid any "Batman" problem with the villain being the star of the film. Kamen's score was perfect for the film, though I must confess I'll have to listen to score many more times to really appreciate it. It's one of those scores that does its job so well it's difficult to notice it on first viewing. Unfortunately, any end credit music Kamen might have written was replaced by two rock songs--you know, those popish tunes just like the ones in the 12th century. \*\* Paul MacLean also has Goldsmith's current schedule. His upcoming projects are a plentiful: 1) John McTiernen's *The Last Days of Eden*, starring Sean Connery. 2) "Mom

and Dad Save the World," starring Jon Lovitz, written by the writers of Bill & Ted's Excellent Adventure. 3) "Gladiators"--no other info on this film. 4) Paul "Throw-more-blood-on-the-camera" Verhoeven's *Basic Instinct*, starring Michael Douglas. Paul also mentions that he doesn't know when "Love Field" is due to come out, but the score is already completed. I never heard of "Love Field," so I can't pass on any more info about that. Keep in mind that none of this info is guaranteed 100%, but it's the best Paul can give me and as always I thank him for it. \*\* Paul has been working on a Hollywood film lately (the reason for his temporary LA address) called *Puppetmaster III*, which will be scored, if anyone is interested, by Richard Band, who also did *Metalstorm* and *Re-Animator*. \*\* As to John Williams' latest projects, he has two: 1) *Hook*, Steven Spielberg's new film due out at Christmas, and 2) JFK, Oliver Stone's new film about that US president. \*\* Michael Kamen has co-scored *Hudson Hawk* with some other guy, a Michael Kraft who shares story credits with Willis. The gimmick of the film, if it can be called that, is Bruce Willis as a cat burglar who times his robberies by singing songs--the deal is most likely that these songs are composed by Kraft who is a friend of Willis'. Soundtrack is on Varese, but I don't know whose music is on it. \*\* *Star Trek VI* news update! Kim Cattrall is the new Saavik, and, due to a press leak in Paramount, it is now public knowledge that Michael (Worf) Dorn is making a guest appearance as Worf's great-grandfather. There's more info in *Starlog 168*, but I haven't bought a copy of it yet so I can't relay the news here. *Starlog* has to be the only magazine that I can afford to place an ad in it but I can't afford to buy. In other STVI rumors, there's to be a retirement party for Kirk in it, and despite my doubts on the release date, it looks like they are still aiming for Christmas '91. And no, I have no idea who will score it. My bet is Homer (who worked with Nick Meyer on *ST II* and *Volunteers*) or

Goldsmith, whose *Star Trek* theme is coming close to being the definitive *Star Trek* theme. \*\* Leonard Rosenman found some more work, scoring "Ambition." The most interesting thing about the picture is that Rosenman's credit in the NY Times is "Original By Leonard Rosenman." Obviously, the word "music" or "score" was supposed to go in there. This is the biggest movie poster booboo I've ever seen, by far outdoing the spelling of "Philip" (as in Philip K. Dick) on the *Total Recall* movie poster (is it one "l" or two?). \*\* The recent showing of *Aliens* on network TV (forget which network, though) included several minutes of new footage while cutting almost nil. Restored scenes include setting up sentry guns to kill the aliens, Ripley's recovery at the space-base in the beginning of the film, material about Ripley's daughter, and a few scenes with Newt. I also have some *Aliens* trivia, from the Jim Cameron essay in *Starlog* a while back and an H.R. Giger book I saw at a bookstore. Remember how in that Cameron essay (if you read it) Cameron responded to a complaint about his changing of the alien life-cycle, which is contrary to an edited scene in *Alien*, but he never mentioned what the original life-cycle was? Here it is: In the missing scene in *Alien*, Ripley & co. discover cocooned bodies of Tom Skerritt and Harry Dean Stanton in the alien's "nest" in a *Nostromo* landing-pod--in the original alien life-cycle, the alien cocooned its victims, and these victims in turn became the eggs. No queen was involved. Neat, huh? I wish they kept it that way. Andy also told me that the laserdisc version of *Aliens* contains even more missing scenes (the colonists discover the derelict) and the laserdisc version of *Alien* contains the missing cocoon scene. \*\* Speaking of *Alien*, Mark Hamilton reports that *Alien III* has finished filming at Pinewood Studios with Sigourney and a very serious haircut. \*\* *The Naked Gun 2 and a half* is being released on Varese Sarabande.

## WANTED

Michelle Drayton has advised me to drop V: *The Final Battle* and *Looker*, both of which do not seem to exist. Michelle does ask me to add *Something Wicked This Way Comes* by James Horner--unfortunately, I can say right now that that score was never released. The only music one can get from that film is the rejected Georges Delerue score, and see this month's *SCORE* for Andy's review on that release, with another review on it next issue by Guy Gordon. \*\* Still haven't heard from Jeanny Driscoll yet, and I certainly hope she didn't have a letter in that day when my mail was stolen. Her want list is for: all ST and SW soundtracks on cassette, any ST pins and also any *Starfleet* uniforms, second-hand or new, size 38. She will supply tapes and pay postage for anyone who will tape any soundtracks of the following shows: *Battlestar Galactica*, *Star Wars*, any ST or ST:TNG. And, once again, *Star Tech* supplies a lengthy list of soundtracks and audio tapes, \$1 for catalog, \$2 for Canada, \$3 overseas, US funds only. Address: PO Box 456, Dunlap, TN 37327 USA \*\* Jeff Delk has sent me a revised list, which now contains only 5 items--considering it started with 15 or so, I'd say we've done a pretty good job! Those items are cassette copies of: *Tron*, *Solarbabies*, *Beauty and the Beast*, *Beverly Hills Cop* (from a CD), and

*Robotech*. I will be making a copy of *Robotech* when I tape Jeff the series itself on VHS; as for the others, looking over the new SCL Members' Catalog, I know who has what, and I think everything will turn out OK. \*\* Amer Khalid has knowledge of *Somewhere In Time* being available in Pakistan, so he hopes to pick up a copy and chances are he already has. For the information of the members, Amer is not allowed to send money out of the country to order anything except printed matter subscriptions, so all the items he obtains must be by trading or through people he knows visiting foreign countries and bringing things back. This may be reversed by the Pakistani government but has yet to be finalized. So, I guess now I know better than to just tell Amer that a certain soundtrack is "at Movie Boulevard." \*\* Terry Broz has given me two titles he has never realistically expected to find soundtracks for--until now. The films are "Android" and "The Adventures of Buckaroo Banzai." Anyone know if these soundtracks exist? I couldn't find them in Movie Boulevard, but I have yet to try Footlight Records. If anyone even knows if these soundtracks were released (I don't know the composers) please tell Terry. And, again, checking the end credits is a good way to see if a soundtrack was released. \*\* Several of the

people who have written to me in response to my *Starlog* ad have written with desperate wants, so what better place to list them but here? If you have any info leading to any of these, please send it through me until I finalize which addresses are to be released to what is now a sizable amount of members. 1) Paul Scherbaty of Toronto, Ontario, Canada is looking for the soundtrack to "The Lords of Discipline" (1983), starring David Keith and released through Paramount. I called Footlight--they don't have it. Paul says the album was most likely deleted--I will suggest that he check the end credits or video box for the soundtrack label. 2) Tom Bateman of Hawaii asks if John Barry's score for "Raise the Titanic" was ever released. Footlight Records had none of these soundtracks. Also, more wants: Lance Baker of Rock Springs, New York is looking for *The Pirate Movie* and *Funny Girl* on CD and cassette. I can confirm only that these were released on LP, with *Pirate Movie* on a 2LP Polygram set. Also, Al Faison III of Virginia Beach, Virginia is looking for *Creepshow*, *The Shining*, *Videodrome*, and various *Doctor Who* albums. *Doctor Who* is available from *Star Tech*--as for the others, all exist, but only on LP for sure.

# TV SCENE

I have a lot of news about TV movies and what-not from the last month, so I thought I'd run this extra section this month. First up, Knight Rider 2000, about a man who does not exist and that good old car like none ever seen before--because both are fictional--got some incredible ratings for NBC and may warrant a sequel (it was left open ended). Music was by Jan Hammer, the TV veteran who, as Andy Dursin tells me, used to score Miami Vice and others. While the movie was a mixed bag--they barely showed the new red car and the old black one wasn't shown at all--the score was, too. The old Glen Larsen/Stu Phillips theme was discarded for a new Hammer theme, which was a simple piano motif over synthesizer "grunts" and "swooshes." The TV movie also featured a pathetic way for a ST actor to get some work, with Jimmy Doohan appearing as himself who recites his ST dialogue after being accidentally knocked semi-conscious by KITT. \*\* Second up is

"Plymouth," a failed TV pilot--and there's no wondering why--from Disney about an Oregon community relocated to the moon (gosh darn real estate prices!) after its town is destroyed by toxic waste. Music was by Brad Fiedel, and sounded like "Thirtysomething" in space (folksy guitar music, etc). \*\* Speaking of "Thirtysomething," CNN Headline News ran a segment last month saying that a soundtrack has been released for that show, now that, of course, it's been cancelled. \*\* Fox's version of Robin Hood starring Patrick Bergon aired last month as well, with a slow score that I didn't care for by a Geoffrey Burgon. I got bored by the first 15 minutes, then I got a phone call, so I can't report if the film was any good. \*\* Fox is now re-running Alien Nation Friday nights as a schedule filler. It would be great if they decided to all of a sudden put AN back into production, but I doubt that will happen. \*\* Georges Delerue provided an uplifting and

good-for-TV score for the HBO original movie "Without Warning: The James Brady Story." It's about Jim Brady, the presidential press secretary for Reagan who was shot in the head during the assassination attempt of Reagan in 1981, and afterwards decided that gun control might be a good idea after all. Beau Bridges starred--not a bad film. \*\* For info on Fox's TV Movie "Omen IV" see SCORE \*\* ST:TNG ends its season this week with another cliffhanger involving a Klingon Civil War. To avoid ruining it, I'll have to run the surprise in backwards text at the end of the newsletter. \* Also, I apologize if episode titles I give here turn out to be false--I get those from another newsletter and have no control over changes that are made. \*\* Erich Kunzel recently conducted one of the plentiful "praise the troops" memorial day concerts, airing on Public Broadcasting Service.

\*or at the bottom of page 2

## CURRENT SCORES -- From the New York Times of May 26, 1991 and June 16, 1991

Ambition	Leonard Rosenman		Kick Boxer 2	n/a	
An Angel at my Table	n/a	DRG	Love Without Pity	Gerald Torikian	
Backdraft	Hans Zimmer	RCA	Madonna: Truth or Dare	n/a--probably Madonna songs	
Bright Angel	n/a		My Father's Glory	Vladimir Cosma	
City Slickers	Marc Shaiman	Varèse	Only the Lonely	Maurice Jarré	Varèse
Defending Your Life	Michael Gore	Colombia	Out For Justice	David Michael Frank	Varèse
Don't Tell Mom/Babysitter's Dead	David Newman	Giant	Paper Wedding	n/a	
Drop Dead Fred	Randy Edelman		Robin Hood	Michael Kamen	Morgan Creek
Dying Young	James Newton Howard	Arista	Rocketeer	James Horner	Hollywood
Eating	n/a		Soapdish	Alan Silvestri	Varèse
Every Other Weekend	n/a		Spartacus (re-release)	Alex North	MCA
Everybody's Fine	Ennio Morricone		Stone Cold	Sylvester Levay	
FX 2	Lalo Schiffrin	n/a	Straight Out / Brooklyn	Harold Wheeler	
Hangin' W/ the Homeboys	produced: Sill & Chackler	Luke	Switch	Henry Mancini	Varèse Sarabande (songs on MCA)
Hudson Hawk	Kamen & Robert Kraft	Varèse	Thelma & Louise	Hans Zimmer	MCA
Impromptu	John Strauss		What About Bob?	n/a	
Jungle Fever	Terence Blanchard	Motown (S. Wonder songs only)	Wild Hearts (Disney)	n/a	

## ST:TNG MUSIC REVIEWS

These were given to me back in September by Amer Khalid, who spent a whole two days watching all 1st and 2nd season ST:TNG episodes that Pakistani TV aired. I have edited the reviews, adding bracketed notes where applicable, and I have added the following introduction.

The music for Star Trek: The Next Generation has been composed almost entirely by two people, Dennis McCarthy and Ron Jones. The two do not work together, and are given a luxurious (for TV) amount of time to score their episodes--the results often show. \*\* McCarthy is the elder of the two, in his 40's, who previously composed for The Dukes of Hazzard, V: The Final Battle and V: The Series, Private Benjamin, MacGyver. His scores are more of a continuous fabric throughout the episode, mostly strings & string-sounding synths, with horns over it. Personally, I find it hard to distinguish between one McCarthy score and the next. An exception, however, is when McCarthy scores a Dixon Hill holodeck piece--then, the music comes alive with Peter Gunn-like jazz. \*\* Ron Jones' music has gotten consistently better throughout the series' four series, and he is now, in my opinion, the bigger name of the two and certainly the composer of the more interesting scores. He went for the full orchestra for The Best of Both Worlds, last season's cliffhanger, and that score may be released by GNP Crescendo. Unlike McCarthy, he will use a variety of styles and orchestrations to support the episode's theme, such as a crummy jazz imitation for "The Royale," an Irish tune for "Up the Long Ladder," a recurring Romulan theme, a recurring Klingon theme (sort of a chopped up version of the Goldsmith Klingon theme), and a processed-chorus motif for the Borg. His music comes close at times to imitating Goldsmith, but since the result is some great action music of the vein of Total Recall, who cares? Jones previously worked as a music copyist on Saturday morning cartoons, and scored all episodes

of Disney's Duck Tales cartoon. Believe me, though, it's not worth watching that cartoon for Jones' music. \*\* In addition to these two, who have scored 94% of the music (an easy to figure out number since there have been 100 episodes), three other composers have worked on the series at one time or another. The most prolific of those is Jay Chattaway, whose music has really impressed me, scoring four episodes, "Tin Man," "Remember Me," "The Host," and "In Theory." All of those scores are grade A material, as Chattaway seems to be taking a film-approach to scoring TV, which is why the original TV series had such great work. Chattaway has used "ethnic" pan pipes, for Tin Man and The Host, and he uses them well, to tenderly carry main themes, and not just to blare (for more on blaring pan pipes see the Horner debate in SCORE). Chattaway has scored two films I know of, Red Scorpion and Silver Bullet, and I would be interesting in hearing from anyone about those soundtracks. The two remaining scores not by McCarthy, Jones, or Chattaway were by veteran Fred Steiner and someone I've never heard of, George Romanis. Steiner was originally going to rotate with Jones and McCarthy, scoring every third episode, and he scored the third aired episode of the series, "Code of Honor." If you ever wondered how TNG would sound with classic Trek music, watch this episode (I have a copy on NTSC tape). It's odd to hear, and in a way I wish the producers hadn't decided to drop Steiner and go with the more contemporary McCarthy and Jones. Finally, there's George Romanis, who, according to Cinefantastique magazine, was hired at the last minute to score a snoozer of a first season episode, "Too Short a Season." I can't remember his music so I can't comment on it. Anyway, let's bring on Amer's reviews, in the order they were given to me, following the latest movie-spoiler written backwards so I can show off a neat trick on my obsolete little MacIntosh 512KE:

To ruin a pleasant surprise of Robin Hood: Prince of Thieves, hold in mirror:

...mlil eht to bneht ts brstherd as king richard at the end of the film



## First season

**ENCOUNTER AT FARPOINT** - McCarthy/// This is probably the most exciting TV soundtrack ever done. The highlight of the soundtrack is the majestic "main title" from Goldsmith's ST:TMP arranged by McCarthy, also including the Alexander Courage ST fanfare). Needless to say, McCarthy has done an excellent job that even Goldsmith has praised for him. The synthesizer work is much better than the one on the film (ST:TMP). The score is rich, exciting, and very melodious, especially the scene when Wesley and Dr. Crusher first come on the bridge. The music for the shape-changing aliens is similar to James Horner's Cocoon theme, but it checks out. GNP Crescendo released the soundtrack album, [which contains some music not in the episode, such as an alternate main title by McCarthy.

**CODE OF HONOR** - Steiner/// This episode was scored exclusively by Fred Steiner, the legendary composer who previously tackled many of the hit episodes of the old series. The score has a lot of arabic tonalities and resembles Maurice Jarré's work; moreover, it is scored with 60's style clichés. Some of the best pieces are in the beginning when the Legionians arrive and during the holodeck demonstration. The end title bears a slight variation to the one used on the pilot.

**THE LAST OUTPOST** - McCarthy/// This is the second episode scored by McCarthy. He uses a lot of material from the pilot. There are good pieces during the Ferengi attack and the "Portal" scene. Overall a very good score--you'll like it.

**WHERE NO ONE HAS GONE BEFORE** - Jones/// Nothing special this episode but Jones does provide good themes. The theme focusing on Wesley & the Traveller is exceptionally good, even though it repeats throughout the entire episode. Jones uses a lot of pieces from Goldsmith's theme but it pays off well.

**THE BATTLE** - Jones/// An interesting job done on this one by Jones. Highlight of this episode is the super theme for the Stargazer which was marvelously done. Courage's fanfare pops up again in this one.

**THE BIG GOODBYE** - McCarthy/// Even though this episode won an Emmy, the music had very little to offer. The highlight is the 40's style jazz used only once near the end. There was a beautiful piece in the pilot which keeps surfacing up in this episode. McCarthy did little this episode overall, but it's still good.

**TOO SHORT A SEASON** - Romanis/// This was probably the worst score done in this season (no wonder Romanis wasn't called back!). There is nothing special in it, and all along it was sedate and dull. Even in the laser battle sequence the music wasn't exciting. The only good piece was the one in the last 10 seconds of the show, that's all.

**DATALORE** - Jones/// This episode has some fabulous pieces, and they support the episode, which is excellent in itself. The beginning has Goldsmith's fanfare and the pieces focusing on Data's planet have exceptional Jones music. One particular piece that I liked is the one that occurs at Data's birth place. Ron Jones uses some electronic stuff, too. The theme for the "crystal entity" is also good. The combat music is the highlight of the episode.

**WHEN THE BOUGH BREAKS** - Jones/// Ron Jones (the good guy) does another wonderful job on this one as well. There are some clear, well-defined themes, especially the one surrounding the children. Overall the score is bright and cheerful. By the way, the Wesley-Traveller theme makes a guest appearance.

**HOME SOIL** - McCarthy/// This is also a good episode and the highlight is the use of percussion during the scene when Data gets trapped in the hydraulic laser chamber. And finally when the door opens we see Data coming out amidst smoke--here, there is a heart-wrenching piece which brought tears to my eyes. Other good themes

## Second season

**WHERE SILENCE HAS LEASE** - Jones/// This episode has some real exciting pieces. To begin, the "battle on the holodeck" has some great use of percussion and drums. The highlight of this episode is the music for the Romulan attack and auto-destruct countdown. Another piece you'll like is the one for the scenes on the USS Yamato. By the way, there is a slight change in the Jerry Goldsmith main title. The change is an addition to the end of the main title to make it resemble the ST:TMP more--as a result a refrain was taken out earlier. [NOTE: The main title stayed this way until Wesley left part way into season four. Because Wil Wheaton's name was off the credits, the main title had to be shortened and this extension of the ending bars removed]

**A MATTER OF HONOR** - Jones/// This time, Ron Jones returns to serve the Klingons. He repeats his Klingon theme from "Heart of Glory" but there is nothing more except the lovely Benzite theme. Jones could have done better.

**ELEMENTARY, DEAR DATA** - McCarthy/// This episode has some real great pieces to offer thanks to McCarthy. The music is very much Victorian and the highlight of the episode is the good use of violin

include the one focusing on the light creatures.

**HEART OF GLORY** - Jones/// This one has a great score by Ron Jones. There is a great Klingon theme cut from the same cloth as Goldsmith's from ST:TMP. There are other excellent pieces in this episode--you'll hear a lot of percussion and other stuff. Quite entertaining.

**SKIN OF EVIL** - Jones/// This episode was the highlight of the season and it has excellent music, thanks to Ron Jones. The focus is on the evil creature "Armus" whose music has an evil, demented feel. It also has dramatic element which attracts the audience and helps to define the character. There is a lot of bass synthesizer work which provides some great effects. The themes centralizing on Tasha Yar's death and funeral are just marvelous. If Paramount releases another soundtrack album then this should be on the top of the list.

**COMING OF AGE** - McCarthy/// Nothing special about this one, though McCarthy has done a good job. The score is slow but the beginning and end pieces are good. McCarthy reuses some pieces from his pilot but the most interesting piece is during Wesley's "psyche" test. It sounds a little bit like Star Wars but it's okay.

**LONELY AMONG US** - Jones/// This wasn't a popular episode but there are a couple of good pieces. One in particular was the one focusing on the cloud entity which was okay.

**ARSENAL OF FREEDOM** - McCarthy/// This episode was real action and the music provides its own share of punches. There are some great pieces which you'll enjoy, such as when Riker gets attacked and when the saucer section detaches. McCarthy uses bits from the pilot but they are presented in a different way and are great, too.

**THE NEUTRAL ZONE** - Jones/// This was the last episode of the season, but it wasn't that good. However, Ron Jones did a marvelous job. I particularly enjoyed the theme for the cryogenic sleepers. The theme is quite marvelous, so you'll be happy. [NOTE: This episode features the introduction of Jones' recurring Romulan theme, which is reused in The Defector and Data's Day, among others]

**HIDE AND Q** - McCarthy/// This episode had some great, exciting, and interesting pieces. McCarthy reuses his Q theme from the pilot, but the highlight of the episode is the Tchaikovsky type military theme for Q and his battalion. Good percussion and striking stringwork are prominent in the episode in which McCarthy provides his best drum work.

**CONSPIRACY** - McCarthy/// This was another exciting episode (which was never resolved) in which McCarthy does a good job. There are a lot of whimsical and odd pieces which provide the "alien" music. These odd pieces aren't dull but are highly energetic. There is a lot of percussion and heavy bass in the score which is almost all cacophony.

**SYMBIOSIS** - McCarthy/// Nothing special this episode but the introductory pieces were quite good. One scene during the solar eruptions had a piece which sounded a lot like Goldsmith's V'Ger themes.

**WE'LL ALWAYS HAVE PARIS** - Jones/// Nothing much this episode. The only exciting part occurs during the Maheim laser alarm. [NOTE: Amer says he missed half this episode due to a electricity failure. I don't remember it having much, though Jones says, in Cinefantastique that he wrote a French waltz for the Picard-Old Flame scenes.]

and synthesizer. Brent Spiner (Data) plays violin to boost his Sherlock Holmes image. The teaser has some good pieces as well.

**MEASURE OF A MAN** - McCarthy/// This was another swell episode. There's a nice theme when Data's packing up and the rest of the score is well done. There's one piece of music that really agitated me--it occurs during the teaser when we see the Enterprise orbiting the space station. That piece is the exact theme from Cocoon, the alien's theme. Now I am quite sure that McCarthy is influenced by James Horner.

**UP THE LONG LADDER** - Jones/// This episode has some great tracks and happens to be my favorite. Needless to say, it was a hit episode. There's a special larger than life theme for the "Utopians" [the Irish tune] which has a romantic angle as well, such as when Riker and Brenna O'Dell meet. Another highlight is in the clone lab when the Mariposans are stealing cell samples from Riker and Pulaski. Jones has done another wonderful job.

**SAMARITAN SNARE** - McCarthy/// There was very little music used in this episode. So, there wasn't anything special. The only theme that made a difference was the one for the Pakleds.

**TIME SQUARED** - McCarthy/// Not an enjoyable score but an interesting one. Probably that's because there were no themes. There is a great eerie depth to the music and it adds to the flavor of the episode.

**THE EMISSARY** - Jones/// Ron Jones' score for this episode was very well paced. The romantic theme for Worf and K'Ehleyr was the highlight of the episode [it returns in 4th season's "Reunion"]. Of course, Jones' theme for the Klingons returns but it is effective. Some good pieces occur during the holodeck battle and the Klingon attack. Good work by Ron Jones.

**Q WHO** - Jones/// This episode has some great pieces. The ones that I liked were during the Borg chase. It has a lot of eerie moments and some of it is borrowed from "Where Silence Has Lease" which Jones also scored.

**PEAK PERFORMANCE** - McCarthy/// This was the next to last episode of the season, and has some good pieces. The highlights of the episode are during the war games and during Data's defeat of the alien in the game challenge. McCarthy could have done better.

**THE ICARUS FACTOR** - Jones/// There are some real great moments in this episode, such as when Riker meets his father in the transporter room. Another highlight is the jui jitso fight scene, where Jones uses traditional Oriental related themes. [The Goldsmith theme is heard during the final moments of this episode, the last time I remember it

being used..

**UNNATURAL SELECTION** - McCarthy/// Nothing spectacular in this episode but McCarthy has done a great job on some of the themes, especially in the end when the Star Trek fanfare kicks in.

**PEN PALS** - McCarthy/// A super job done on this episode by McCarthy. There are slow themes that recur, but they help a lot for the scenes with Data and the little girl.

**LOUD AS A WHISPER** - Jones/// Jones has done a great job on this episode. Most of the music has a special feeling which defines the relationship between Deanna Troi and Riva. Another highlight occurs during the battle with the wild aliens.

**SHADES OF GRAY** - Jones/// This wasn't a real good episode but the score had a lot to offer. In this episode (to save money), many clips from past episodes are reused and these clips contain different themes. There's a lot of emotion in them especially when the virus is battling with the memory endorphans in Riker's body. Another good point occurs during the flashback scene when Troi's child dies. Some clips have the same music from their original episodes, but there's new music for a clip from the pilot when Riker enters the holodeck.

### 3rd season

Amer has sent me two reviews for late third season episodes, presented as follows. In my opinion, the scores have improved greatly for seasons 3 and 4--the scores for seasons 1 and 2 were too "triumphant" for my taste, with the Courage theme every few minutes. Since then, I can't remember hearing the Courage theme except for the closing bars every now and then by McCarthy.

**HOLLOW PURSUITS** - McCarthy/// Nothing spectacular this episode, just slow stuff. The only good tracks are in "holodeck program 15"

with Barclay and Troi. The romantic themes are a bit schizoid and can be compared to Lee Holdridge's music for Beauty and the Beast. However, pieces for the the Three Musketeer sword fights are good.

**THE MOST TOYS** - McCarthy/// Hardly anything good here, probably because this show has very little music. One good piece is in the scene when Wesley and Geordi are in Data's room; another is in the scene in the shuttle bay with Farjove and Veira.

### JAMES HORNER FILMOGRAPHY/DISCOGRAPHY

This guide is compiled from quite a few sources: a James Horner filmography from the first issue of Legend, the Goldsmith Society magazine, with corrections as I see fit, a list Mark Hamilton gave me some time ago, various articles and CD booklets, and my own personal knowledge of James Horner. As I typed this up I realized it could be

taken as plagiarism as I do not have permission (I didn't even ask, now that I think of it) from the Goldsmith Society to reproduce their magazine. However, I can only beg their forgiveness for the purposes of this non-profit venture. The Goldsmith discography came in handy mainly for Horner's early work. Enjoy!

Yr.	Film/TV/work	Note
78	The Drought	Independent feature
	Fantasies	Independent animated feature
	Gist and Evans	TV pilot
	Just For a Laugh	Independent feature
	Landscapes	Independent animated feature
	Norman and the Killer	Independent feature
	Spectral Shimmers	Classical composition
	The Watcher	Independent feature
79	The Lady in Red	
	Up From the Depths	underwater scenes only
80	Angel Dusted	TV movie
	Battle Beyond the Stars	*
	Humanoids From the Deep	*
81	Deadly Blessing	
	A Few Days In Weasel Creek	TV movie
	The Hand	
	The Pursuit of DB Cooper	*s/t has two tracks by Horner
	Wolfen	
82	48 Hours	
	A Piano For Mrs. Cimeno	TV movie
	Star Trek II: Wrath of Khan	*
83	Between Friends	TV Movie
	Brainstorm	*soundtrack is a re-recording
	The Dresser	
	Gorky Park	*
	Krull	*US release has 2 extra tracks
	Something Wicked this Way Comes	
	Sorceress	stock music from BBTS
	Space Raiders	stock music from BBTS
	Star Vince Edwards	stock music from BBTS
	Testament	
	Uncommon Valor	
84	Star Trek III: Search for Spock	*
	The Stone Boy	
	Streets of Fire	Horner wrote a score, but it got rejected

85	Cocoon	*
	Heaven Help Us	*s/t contains no Horner music
	Off Beat	
	Surviving	
	Volunteers	
86	Aliens	*
	Amazing Stories	scored episode "Alamo Jobe"
	An American Tail	*animated, song received ON
	Commando	
	In Her Own Time	documentary
	Journey of Natty Gann	
	The Name of the Rose	*all synths
	Project X	
	Where the River Runs Black	*all synths
	Wizards of the Lost Kingdom	stock music from BBTS
87	*batteries not included	*
	Captain Eo [Disneyworld]	music used outside to draw crowds
88	Barbarian Queen	stock music from BBTS
	Cocoon: The Return	*
	The Land Before Time	*animated
	Red Heat	*
	Vibes	
	Willow	*
89	Dad	*
	Field of Dreams	*Oscar nomination, 2 Grammy awards
	Glory	*Grammy award, Golden Globe nomination
	Honey, I Shrunk the Kids	
	In Country	
90	Another 48 Hours	*
	I Love You To Death	don't know if s/t was released
91	Class Action	*
	My Heroes Have /Been Cowboys	*s/t mostly country songs
	Once Around	*
91	The Rocketeer	*s/t on Hollywood records
	An American Tail 2	animated



# JOHN WILLIAMS FILMOGRAPHY/DISCOGRAPHY

This was just given to me by Amer Khalid Zahid. He notes that it is from memory so it may not be complete. It doesn't include TV work. KEY: \*-soundtrack released. AA--academy award. ON--Oscar

nomination. GA--Grammy award. GN--Grammy nomination. Amer originally had down "Emmy" awards, but since Emmys are for TV work, he most likely meant Grammys.

63	Gidget Goes to Rome			The Missouri Breaks		83	Return of the Jedi	*ON,GA
64	John Goldfare, Please Come Home			Family Plot	*	84	Indiana Jones/Temple of Doom	*
66	Not With My Wife You Don't		77	Star Wars	*AA	86	Space Camp	*
69	The Reivers	*		Close Encounters/Third Kind	*ON	87	The Witches of Eastwick	*ON
	Goodbye, Mr Chips		78	Superman	*GA		Empire of the Sun	*ON
71	Fiddler on the Roof	*AA		Jaws 2	*	88	The Accidental Tourist	*
	John Wayne and the Cowboys			The Fury	*	89	Indiana Jones/Last Crusade	*ON
72	The Cowboys		79	Dracula	*		Born on the 4th of July	*ON
	Images			1941	*	90	Always	*
73	Cinderella Liberty		80	The Empire Strikes Back	*ON,GA		Presumed Innocent	*
74	Earthquake	*	81	Raiders of the Lost Ark	*ON,GA		Home Alone	*ON
	The Towering Inferno			Heart Beeps	*	91	JFK	soundtracks most likely
75	The Eiger Sanction	*		The River	*		Hook	to be released
	Jaws	*AA	82	E.T. The Extra Terrestrial	*AA,GA			
76	Midway			Monsignor	*			

## SCORE

ANDY DURSIN

JUNE 1991, #6

As the huge summer movie season begins, dozens and dozens of new soundtracks will be hitting record stores over the next few weeks. But before the reviews undoubtedly shift towards the new scores of the summer, let's finish off some responses (and there are many!) to past SCORE debates and features. First, some revised requirements:

**THE LENGTH:** There seems to be some discussion about this. The capsule review format we currently have has been working out fine since the first couple of issues of SCORE. It seems to me that everyone out there has adjusted to this format. HOWEVER, there have been questions about making the reviews longer in length for more in-depth discussion. The problem in making the reviews longer is that 1) it takes up a lot of space, 2) there would be fewer scores covered in each issue and 3) the reviews would be printed in a first-come, first-serve basis, meaning an overload of reviews would push many reviews received back to future issues as space warrants. If you would rather have it this way, LET ME KNOW. There are drawbacks to either system, but, as of right now, I'd like to stick to the standard capsule paragraph format that we have had and that everyone (seemingly) has adjusted to just fine. The in-depth discussions that we've featured in

the last couple of issues (in the "SPECIAL FEATURE" section) has already prompted some fine responses, which I'm happy to have received. That's why this section was instituted. Now, if anyone wants to write this section, WRITE TO ME!! Include your topic and I'll get back to you as soon as I can. Don't write an entire page of material when you start, first write to me and I'll get back to you. There are chances that everyone would want to write the section, so it's possible we could have a list of people waiting to write the section. To make it easier for you (and so you don't get upset if your section isn't included for several issues), write to me first. You can write up to an entire page of SCORE (just like last issue's KUNZEL section or the STAR WARS TRILOGY debate) on a particular composer, a certain soundtrack or several composer's works (Mark Hamilton's James Horner reviews from the March issue as an example). So write to me, tell me what you think and we'll plan something out.

**THE REST OF THE STUFF:** Don't forget your grade (A to F--and we haven't received and "F"s yet), the running time, catalog label number, and booklet notes, extra tracks...anything that would make the release you're reviewing noteworthy or special.

### NEW RELEASES

The new soundtracks of the summer season will be arriving at your record store as you read this issue, so let's get caught up with several reviews of releases from the past few months.

**2001: A SPACE ODYSSEY.** Various artists. CBS Special Products ADD (AK-45439). 8 tracks-- 41:57/// Even because of its running time, I find it very much complete as far as I know. It has the same marvel-chilling effect that make it a classic. The only flaw is that it sounds somewhat dull like if using an old tape but remember it is a 25 year-old recording. Anyway it is a must for any SF enthusiast. B-  
-Angel Luis Santana

My apologies for misplacing the "2001" review that I received that should have been included in last issue. -Andy

**ALIEN NATION (TV).** Music by Steve Dorff, Larry Herbstrit and David Kurtz. GNP Crescendo CD's and cassettes (GNPD 8024). 31 tracks-- 53:13/// One of the new GNP releases, this is among the few TV soundtracks that gets onto disc. The music is nice, though lacking without the visuals. Most cuts are synthesizers, with the "ethnic" Tenctonese instruments and bizarre lyrical use of choirs being the better parts of the album. Some cuts are really exceptional, many are not, and all are short (as it goes with TV). Booklet is excellent. The AN main title is repeated twice on the CD, and it is exactly the same both times (???). The music is slow, and is one of those things that gets better...if you take the time to listen to it. Recommended for AN fans--otherwise it's a C+ (too boring).  
-Lukas Kendall

**GEORGES DELERUE: THE LONDON SESSIONS vol 3.** Music by George Delerue. Varèse Sarabande CD's and cassettes (VSD/C-5256).

8 tracks-- 58:39/// This is the third and final release in Varèse's Delerue compilations, and may be the most interesting in that it includes and 11 1/2 minute suite from "Something Wicked This Way Comes"...the Delerue version that was replaced during the film's post-production in favor of (what the booklet calls) "a broader, less inventive orchestral fabric" by James Horner. The suite is fine, and is beautifully written...but, judging just from this suite, it's hard to fully understand why Delerue's score was changed. Horner's music, admittedly less interesting, really isn't all that different from this suite. At any rate, the rest of the album is sweeping Delerue melodies from "Memories of Me," "True Confessions" and little-known movies that Delerue provided interesting, well-written scores for. B+  
-Andy Dursin

### Limited edition spotlight

**RAGGEDY MAN (1981).** Music by Jerry Goldsmith. Varèse Sarabande CD Club Limited Edition VCL 9101-7. 8 tracks-- 34:01/// This has just been released by Varèse's "CD Club" for the first time ever, and is one of Goldsmith's smoothest, quietest scores that I've ever heard. "Raggedy Man" is the 1981 Sissy Spacek drama set in WWII Texas, a movie that fared poorly at the box office (the reason why Goldsmith's score was never previously released) though acclaimed by many critics. Goldsmith's score is low-key, but poignant and very emotional (more along the lines of "Poltergeist," "Sleeping with the Enemy" than his action scores). If you want it--get it fast! I ordered a Varèse CD Club release of Pino Donnagio music that was released selling 1000 copies. I waited three months and got the 289th copy sold. "Raggedy Man" is selling 1500 copies, and I waited five days before sending out my order--and got copy #679. If this is any indication, it won't be around long. B+  
-Andy Dursin

\*\*\*THIS SPACE ALSO FOR RENT, THOUGH IT'S HARDLY A LOT OF SPACE\*\*\*

## RESPONSES, REBUTTALS, RESPONSES, REBUTTALS, ETC.

It took a while, but a flood of responses to features that you've been reading about in SCORE over the last few months have just come in. So let's get right into the mail bag, and keep on reading this section, even if you get confused (which, believe me, is bound to happen).

**REBUTTAL FROM:** Amer Khalid Zahid

**TO:** Mark Hamilton's Horner reviews (3/91, #4)

The only composer whose music has been subject to such harsh criticism (as well as good) is no one else but James Horner. Mark overlooked some points of Horner's best works, namely *Willow* and *Glory*. Although I agree with Mark's reviews on the subject of "Willow," I was not entirely happy to see a "B-" grade leveled at "Glory," which, in my opinion (and hopefully others) should have been an "A+." Like "Willow," "Glory" has an epic style which complements both the film and the score. Horner's score may not be that developed (there are limited themes) but I should remind that neither was Maurice Jarre's (now legendary, Oscar-winning score) for "Lawrence of Arabia." Whereas the emotional and sentimental elements of the score are concerned, Horner indeed creates a classical feeling using dynamic blending of chorus and strings. The choral parts have an uncanny resemblance to John Williams' "Empire of the Sun" score, but that's just an unfortunate coincidence. The only part where Horner goes "a bit over the top" (as Mark said) is in the track "An Epitaph to War," the first part of which has choral music which sounds sloppy without the laid-back music. However, the music doesn't sound bad when seen on the screen. Bottom line is that "Glory" is an excellent score well deserving of the Grammy award which it won. The score is destined to become a classic. Same thing goes for "Willow" which is more majestic and effective than "Krull." "Willow" deserves an "A" grade. -AMER KHALID ZAHID

**REBUTTAL FROM:** Lukas Kendall

**TO:** Mark's Horner reviews and Amer's rebuttal

"Unfortunate coincidence" is how Amer refers to "Glory"'s resemblance to "Empire of the Sun"... but is it coincidence that "Field of Dreams" sounds like "The Natural"? Coincidence that "Honey, I Shrunk the Kids" has bits of Elfman's "Pee-wee's Big Adventure" in its main title (bells followed by harmonica)? Coincidence that "batteries not included" uses an old Carl Stalling motif, which gets again used in "Honey"? Coincidence that Horner rips himself off repeatedly, never composing new music for a sequel (ST III sounds like ST II, Cocoon II sounds like Cocoon) and showing no remorse in repeating pieces of music for different films (the piece from ST II with Spock in the radiation chamber gets reused for the boat chase in Cocoon)? *Glory* fully deserves the grade it got--it is overbearing. The same themes get repeated in patterns, and if you don't believe me listen to the music rise and fall like clockwork with your CD player in fast-forward scan mode. The only track I really liked is "Charging Fort Wagner," which, though enjoyable, is a classical-composition-wannabe. As to *Willow*, while I appreciate its scope, I am still left wondering why I don't like it more. For one thing, the "ethnic instruments" Mark spoke of are, as Paul MacLean pointed out, out of place in a strictly non-ethnic European faerie tale. Willow's theme is powerful. Elora Danan's is admittedly beautiful, the choir pieces that begin and end the film are nice, but I still don't really like this score. So as not to totally isolate Horner fans, I do appreciate the power Horner infuses into the orchestra, and I will always love the majesty of some of his scores (such as *Battle Beyond the Stars*, *STII*, *STIII*, and *Krull*), despite the way they might copy each other. In my mind, Horner suffers from two problems: 1) He has created a style in which the patterns of music are as essential as the instrumentation, etc, and thus the patterns get repeated over and over. 2) He is not mature enough to put the film's well-being over his own musical desires (take *Where the River Runs Black* and *The Name of the Rose* as examples--Horner decided he wanted to do all-synth scores so he did, for films virtually screaming out for natural sounds).

**REBUTTAL FROM:** Andy Dursin

**TO:** Mark's reviews & Lukas & Amer's rebuttals

James Horner was considered to be the tops in the next generation of film music composers in the early to mid 1980's. Since then, the likes of Alan Silvestri, Michael Kamen, Danny Elfman, Hans Zimmer and others have come along. And, since then, Horner has had one the biggest roller-coaster career rides possible. First off, I completely

agree with Lukas' first point about the almost unbelievable repetition of similar themes in nearly every Horner score. I, too, don't think that this is just a coincidence. On *Glory*, I viewed the movie before I heard Horner's lyrical score. Yes, it is overbearing, but it's a wonderful soundtrack in many respects. Horner has composed a score that fits the movie beautifully, with power, emotion and genuine feeling, which I can't say I've found in many of his other scores. The fact that he composed one theme and gives variations on it shouldn't take anything away from his score--when it's in the movie, it works wonderfully. Don't forget that his score was composed for the movie. Sitting down, watching the film, and letting the music have a subversive effect on you--that's when the score works. Most people go to the movies to see the movie--the music is just part of the movie. It's like another actor, in a way. I don't think it makes any difference that the music rises and falls "like clockwork," as Lukas says--it's a major asset to the film, and I find it to be Horner's best work. Although I like *Field of Dreams*, I found *Willow*, much like the rest of his scores for fantasy/sci-fi films, to be very mechanical and artificial. Sure, there's power, intensity, but there's no real excitement, nothing original, and no emotion to his music. It all sounds very fake and, in my opinion, pretty dull. But the final point is warmth. None of his scores, really, have warmth. I've never been moved by any of his scores, except "Glory" and the last few minutes of "Field of Dreams." His music isn't personal at all. It's just kind of "there"--sitting up on the screen, supporting the characters and the film, but not leaving the viewer/listener with any lasting impression.

OK, that wraps up the Horner section, but there's more! (And to think we're not charging any money for this June SCL Anniversary edition!)

**REBUTTAL FROM:** Lukas Kendall

**TO:** Terry Broz's reaction to "The Abyss" (in his RAMPAGE review, April '91, #5)

Concerning *The Abyss*, I fully agree with what Terry said: it's not one of Silvestri's best. For starters, the film wasn't that good (should've been called "The Abyssal"). Mainly, however, the score's problem is that it had to stay almost completely subdued until the alien finale, the point where the film both gained and lost its direction. The film had been an action-adventure, Aliens-style, with the good guys vs. Michael Biehn and these alien guys who might be threatening, but then it became a CE3K underwater. When that happened the film became a dog, which is unfortunate because at that point the score became a score. However, something I must point out--for once, Horner was ripped off himself, as opposed to the other way around. The beginning choral part to "The Abyss" is almost exactly that of "Brainstorm." This diminishes this good part of Silvestri's score, which leads to why it really isn't that good: it takes too long to find itself, and when it does, it's derivative, and then it's over, by which time the audience is wondering if the theater stuck in the reel to a different movie. Now, if you want something by which Silvestri will be remembered by, it's the "Back to the Future" scores. In those three films, Silvestri's music did what only a few scores get to do well--it became intimately linked with the film and series itself. What would our reactions have been if BTTF III came on with a different theme song? Probably what our reactions were when *Star Trek IV* came on with just that--new music indicating a break with the old, a feeling Leonard Nimoy wanted to create, but Bob Zemeckis didn't.

**REBUTTAL FROM:** Andy Dursin

**TO:** "The Abyss" reactions and other assorted comments from Lukas' rebuttal

Lukas summed up Silvestri's *Back to the Future* scores perfectly, though I have to say that I disagree on *The Abyss*. However, there's no point in continuing on about the movie and the score--if you liked the movie, you liked the score a lot (like I did). If not, then the score didn't work at all. The *Future* films, and director Bob Zemeckis, should be commended for not only sticking with Silvestri, but also for allowing him to compose more music progressively in each film. The original had Huey Lewis & The News and other rock bands providing songs, but Silvestri took over all musical assignments in the sequels. His score for BTTF III was the best of the series in many respects, with many new themes and thematic material. As for the *Star Trek* films, the problem is that there have been so many music changes in the film series that it's hard to generate a whole lot of consistency. Right from creating a new theme for ST-TMP, there is always some fan who'll be disappointed that the old theme wasn't used. When Horner was



brought in to score ST II and ST III, some people were probably disappointed that Goldsmith's TMP theme wasn't re-used, and the same goes for ST IV and ST V. Although each individual score for the Trek films fit each individual movie, there's been no consistency on the music perspective. As Lukas said, we should be thankful Zemeckis stuck with Silvestri and for the great music in that great film trilogy.

**STAR WARS TRILOGY:** A couple of brief responses to that sizzling, edge-of-your-seat debate that Lukas and I had back in the March issue.

**FROM MICHELLE DRAYTON:** I have to agree with Andy that the John Williams Conducts... album was much better just because it captures the thematic essence of the trilogy. I was always disappointed with the Jedi ST because it wasn't a double album like the previous two. Granted, the Varujan Kojian album has two previously unavailable tracks, but I am afraid that it is hardly a selling point. I

doubt I will actually buy either of them as I am more than happy with the original STs. However, I may change my mind since John Williams actually conducts his own creation.

**FROM AMER KHALID ZAHID:** I really liked the SW Trilogy debate. I support Lukas' point. I don't think an album should be reproduced for the sake of founding a new orchestra. In fact, founding a new orchestra would give even more of an incentive to do something extra (I am obviously referring to the SW Trilogy album). They should have put in extra music!

I should note that Amer's response was given to me by Lukas, and wasn't sent directly to me. Due to this, I changed the second sentence around--the rest is directly from Amer. OH WELL, it's too complicated to get into. But thanks for your responses to everything, everyone!

#### THE LAST NOMINATIONS LIST

It seemed too good to be true--crowning a SCORE OF THE YEAR winner...and it was! But thanks anyway for sending in your picks for the best scores you heard last year. So here are ALL of the Nominees that I've received over the past several months, all winners in their own right (or whatever that means).

**TERRY BROZ:** Dances With Wolves, Edward Scissorhands, Hamlet.

**JEFF DELK:** ST:TNG, Edward Scissorhands.

**ANDY DURSIN:** Dances, Home Alone, Russia House, BTTF III, Edward Scissorhands, Nightbreed.

**LUKAS KENDALL:** Gremlins 2, Total Recall, ST:TNG (Ron Jones), BTTF III.

**MARK ERNST:** Dances, Total Recall, Hunt For Red October, Akira (Shoji Yamashiro).

**MICHELLE DRAYTON:** Dances, Nightbreed, Tot. Recall, Flatliners.

**AMER KHALID:** Dances, Nightbreed, Total Recall, BTTF III, Ghost.

Dances With Wolves-5 nominations. Edward Scissorhands-3 nominations. ST:TNG-2 nominations. BTTF III-3 nominations. Total Recall-4 nominations. Nightbreed-3 nominations.

Those 6 scores lead our nominations list, with (in order): DANCES WITH WOLVES, TOTAL RECALL (4), BTTF III/EDWARD SCISSORHANDS/NIGHTBREED (3) being our final top five. DANCES received the most nominations with five. And that, wraps up this SCORE OF THE YEAR list, at least until December or January.

#### SPECIAL FEATURE

**THE OMEN TRILOGY--A look at the Soundtracks by ANDY DURSIN**

**The Omen** Music by Jerry Goldsmith, conducted by Lionel Newman. Varese Sarabande CDs and Cassettes (VSD-5281). 12 tracks--35:13

**Damien: Omen II** Music by Jerry Goldsmith. Silva Screen (002). 10 tracks--34:22

**The Final Conflict** Music by Jerry Goldsmith. Varese CD, Cassette (VSD-5282). 13 tracks--49:02 ///

Horror movies usually feature bizarre, tense synthesized music that often isn't worth listening to outside of the film. Jerry Goldsmith's scores for "The Omen" trilogy, however, defy that rule. **The Omen**, the 1976 Twentieth Century Fox thriller that grossed millions in theaters at that time, is still nothing more than a sensationalized, semi-exploitation horror movie (like any other in the 1970's), remembered because of the fine performances by Gregory Peck and Lee Remick, Richard Donner's tense direction and, of course, Jerry Goldsmith's Oscar-winning music score, a score which even today seems to influence numerous horror film music. Although his music is horrific and sends chills up your spine when you hear it, Goldsmith's score has one element that's missing from most (if not all) horror music soundtracks--an undercurrent of humanity and a poignant tone which makes the listener, and the viewer, become more involved in the plight of the characters. His score is a classic of the horror genre, and it still holds up today even after so many imitators have come around over the past 14 years. Varese Sarabande's transfer is smooth and the sound quality is excellent. Goldsmith followed up "The Omen," still his only Academy Award, by returning to score **Damien: Omen II** in 1978. This score retains the pseudo-religious "Ave Satani" theme, billed as a "Black Mass" on the album cover. However, the music is not as subdued as "The Omen." In fact, it's about as frenzied and unusual as any horror score. Lionel Newman's conducting an Arthur Newman's arrangements, also present in "The Omen" and "The Final Conflict," bring out some downright bizarre sound effects to go along with the fast tempo of the main title theme, reminding the viewer and the listener of the impending doom that Damien, the Anti-Christ (and now a teenager learning of his powers), will one day bring to the world. The choruses are back, the spooky tone is as well, but, much like the film, the score focuses more on the horrific aspects of the characters, rather than the emotion and lyrical tone that Goldsmith set on "The Omen." Silva Screen's ADD-remastering sounds pretty good, but there is a good deal of tape-hiss that can be heard in the background. After "Damien" fared pretty well at the box office, producer Harvey Bernhard decided to conclude the series with the 1981 offering **The Final Conflict**. Again working with Arthur Morton and Lionel Newman, Jerry Goldsmith has composed one of

his finest scores of his entire career with this film. Starring Sam Neill as Damien, the Anti-Christ, now Ambassador of the U.S. to England and looking to move up, "The Final Conflict" brings Damien's mission to rule the world (and, naturally, bring hell on Earth) to a close. After some very predictable (and by now very tiresome) murders and occult goings-on, Damien awaits the Son of God at a cathedral in the conclusion of the film. And he's stabbed in the back (finally!) by a priest just as the figure of God begins to appear. While the movie is slightly better than "Damien: Omen II," Jerry Goldsmith's music score is the finest of the series. Goldsmith has brought back the slow-moving, menacing Anti-Christ tone of the original "Omen" score, but has composed an entirely new theme for Damien in the process. In addition to this, the lyrical and soaring piece "The Second Coming" is interwoven throughout the score, bringing a sense of "good" to the music, usually filled with the "evil" Damien themes. In this respect, Goldsmith has added an element to "The Final Conflict" score not present in either previous "Omen" soundtrack. The score, with entirely all-new music, concludes with the lyrical "Final Conflict" theme, heard only at the end with chorus, french horns and trumpets proclaiming the victory of good over evil. The music is beautifully done, and Varese Sarabande's digital remastering is near-perfect. (I should also note that both "The Omen" and "The Final Conflict" both feature some fascinating booklet notes on the CD versions.) No matter how many horror films you've seen or ever will see, I have a feeling we'll be hard-pressed to ever find a score quite as thrilling as "The Final Conflict," or the other "Omen" films.

**The Omen: A-  
Damien: Omen II: B-  
Final Conflict: A**

**OMEN IV: THE AWAKENING** - Cinefantastique magazine reported that Jerry Goldsmith was scoring this latest (and by God's let's hope it's the last) installment in the OMEN series. However, someone named Jonathan Sheffer wrote the music, with Goldsmith receiving credit for his themes for OMEN and FINAL CONFLICT. It seemed like Goldsmith has had enough of this series, and with good reason. The entire film, from start to finish, was a clone of the original OMEN, right down to the oh-so-predictable "twist" ending with not one but TWO anti-Christ's surviving for future installments. With many horror series wrapping up their prolonged film sagas ("Nightmare on Elm Street," "Friday the 13th"), it seems Fox has stooped to the lowest of them all by resurrecting a series that wore out its welcome ten years ago.

**NEXT ISSUE: THE BIG SCORES OF SUMMER ROLL IN!**